

Eva Friede

You can't get into your bank without your passbook.

MFU-MAUT

Unions split on UQAM issue

By Josée Gravel

The McGill Faculty Union is the only anglophone teachers' group to have contributed to the SPUQ (Syndicat des Professeurs de l'Université du Québec) strike fund. The MFU's \$200 donation equals the earlier financial support the union granted to striking professors at Laval in Quebec City.

Professor Syd Ingerman,

member of the MFU, told the Daily that the UQAM unionization acted as a "pathbreaker" in Quebec's university milieu. According to the Economics professor the UQAM administration, through the Després Reform, was attempting to weaken the province's most militant university union. "This was a foolish thing to do".

When asked about MAUT's failure to contribute to the UQAM strike fund, Dr. D. Rubinstein, president of the McGill Association of University Teachers, confirmed that there was no official campaigning on behalf of the UQAM professors. He mentioned that the MAUT, which groups most McGill professors, financially supported the SPUL (Syndicat des Professeurs de l'Université de Laval) during the Laval conflict. The MAUT, like SPUL, is a member of the Fédération des Associations des Professeurs d'Universités du Québec (FAPUQ), while the UQAM professors are affiliated with the CSN.

Marxist claims literature ideological

By Marc Cassini

Striving to articulate a Marxist theory of consciousness without employing metaphysical categories, Mark Freiman stated last night at McGill that the function of ideology is to validate ruling class interests, to show why ruling class interests are everyone's interests, and to repair ideological inconsistencies.

Invited to speak on "The Concept of Ideology as a Methodological Tool" by the McGill English Department, Freiman stated that "since the invention of the printing press, literature has become the discourse of ideology."

Freiman attempted to support his view by illustrating the connection between scientific thought and human consciousness. Referring to Thomas Kuhn's *The Structure of Scientific Revolutions*, Freiman argued that "scientific thought is determined by paradigms, or frameworks of assumptions, which designate what relevant questions scientists are to ask." Thus, an astronomer working under the Ptolemaic paradigm, elaborated Freiman, explores reality differently than would a scientist with a Heliocentric view of the universe.

"Behavioral psychology is highly ideological in that it is based on Newtonian formulations such as cause and effect and the Three Laws of Motion." Freiman added that stimulus-response theories emerged with the rise of the middle class, which considered human thought to be passive.

Freiman argued that no scientific theory can be proven. "A theory can only be validated tentatively by being coherent and consistent and by admit-

ting to no negative instances." Freiman went on to illustrate how human consciousness is also paradigmatic. "An individual sees what his experience has taught him/her to see. The simplest of social exchanges are based on frameworks of expectations.

Focusing on literature, Freiman suggested that writers of literature defend the ideology in which they participate. Sing-

ling out the modern French artist Genet, Freiman said that "Genet's self-discovery as a thief would be meaningless in a society not built on private property."

Reverting again to the analogy of science, Freiman stated that scientific thought is furthered by breaking with the dominant paradigm. Freiman suggested that literature might transcend ideology by becoming revolutionary as well.

Freiman referred to Roland Barthes' argument that revolution in literature would mean the negation of literature. He singled out the work of Bertolt Brecht as being a revolutionizing force in literature.

One member of the audience pointed out that Freiman's assumptions lacked validity because "no theory can be proven." Freiman defended his argument on the basis of its "coherence and consistency."

Since 1960

Serious setbacks in civil liberties

By James Murelich

Civil rights in Canada and the provinces are very much taken for granted. Federally, there is nothing on the law books save for the "Diefenbaker" Canadian Bill of Rights which was passed in 1960. It is merely an ordinary statute and has never really held any weight in the law courts of Canada.

In Quebec there is the Human Rights Charter which was passed in the summer of 1976. Yet this too has never served as a true force in the legal circles of Quebec's courts.

While it may be thought that there is no urgent need for civil rights legislation, the fact is that there is much legislation in Canada and in Quebec which infringes upon rights which we so much take for granted.

Professor Stephen Scott of the McGill Faculty of Law told the Daily in an interview that there is "too much unfettered discretion on the statute books." "In Quebec, indeed, civil liberty is far more threatened now than it ever was in the times of Duplessis."

A vast amount of legislation passed in Quebec contains privative clauses which give to department ministers and their civil servants an extreme degree of power that is not properly regulated. Vaguely worded laws and excessive use of regulations give them the power to even make laws in certain areas without review by parliament. Many of these regulations are not even required to be made known.

Bill 41, for example, a bill proposed by the Liberal government before the last election, gives police the power to investigate "organized crime, terrorism and subversion." This bill also provides for searches to be conducted without a legal warrant and such searches could even be undertaken at the discretion of the officer in charge. Quebec lawyer Claude Armand Sheppard feels that this is "McCarthyism at its worst... and an invitation to a police state."

Yet it is not just in relation to crime that these laws are

passed. The Tourism, Recreation and Sports Commission has been granted powers "to trespass upon any private property in the pursuance of its duty." Such departments as Social Affairs, and the Welfare department can collect social data files which contain very personal information and through a central computer file can be made available to other departments at will.

Professor Scott feels that much of the vagueness of such acts is "perhaps to prevent debates and to give the Minister a free hand." There are no concrete terms set out to guide their application and so a tremendous amount of power is concentrated in the hands of a few.

In 1975, the 30th Legislature of Quebec passed Bill No. 1 entitled 'An Act Respecting the Cinema.' This bill gave the government virtually "control over all films in Quebec" according to Professor Scott. In it the 'Director' of the proposed film classification service, can

request any information he considers necessary from persons who are seeking the classification of a film. Regulation 26 of this bill again reveals the Quebec Government's obsession with search and seizure: "Any person authorized by the Minister and bearing a search warrant may enter any place where films intended for exhibition in moving picture theatres are kept; he may examine them to ascertain whether they have been classified and whether they have been authorized for exhibition in conformity with this chapter. Such a person must confiscate every film not in conformity with this act or the regulations."

Another law, the Culture Property Act (1972), gives the Minister of Cultural Affairs the power to prohibit any alteration, destruction, repairing or changing of 'cultural property'. This term 'cultural property', as pointed out by Professor Scott in an article in the Alberta Law

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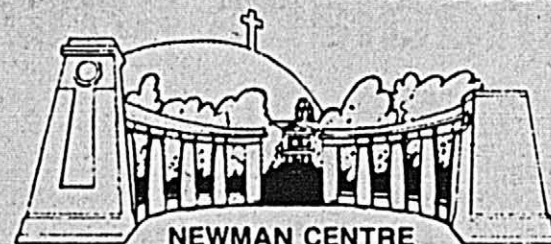
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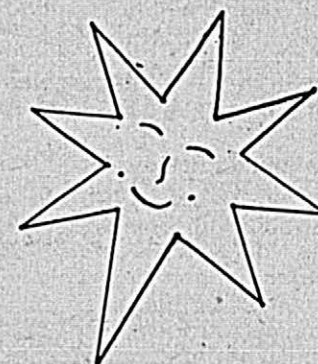
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Canadians profit from yankee nuclear base

VANCOUVER [CUP] — While a Canadian crown corporation and a local manufacturing firm are helping further the American nuclear arms policy, a Soledad MLA in Victoria has proposed a resolution condemning this same policy.

Skeena MLA Cyril Shelford's motion calls for BC to express concern to the Canadian Government about development of nuclear weapon bases like the Trident submarine base in Bangor, Washington.

The Canadian Commercial Corporation, which is entirely funded and staffed by the Federal Department of Supplies and Services, has actively solicited at least one industrial contract stemming from the Trident weapon system now being constructed.

The CCC, which acts as a contract broker for Canadian firms seeking to compete with American industry, secured a contract for Heede International Ltd. in Port Moody to build two boat and missile loading cranes worth almost \$3.2 million.

The cranes, which can handle the new Trident 1 missiles, will be installed in the submarine tender USS Simon Lake, US Navy Spokesman Lt.-Cmdr. Roger Copeland said Thursday.

Copeland said the cranes will load the new missiles, among other things, on aboard the Polaris-Posidon submarines which are being refitted to handle the missiles.

The Simon Lake will not be used as a tender for the Trident submarines, which will be completely serviced from the shore facilities at the Bangor Base, and so will not require a tender ship, Copeland said.

Corporation secretary Thomas Coghlan said Thursday the CCC expects this year to handle about \$100 million worth of contracts for the US Defense Department.

He said the corporation solicits and awards contracts for items ranging from wire, cables, and spare aircraft parts to complete aircraft engines, and contracts for missile-loading cranes.

Shelford and Bob Skelly, NDP member for Alberni, both proposed similar but unsuccessful motions in the last session, and Skelly helped Shelford write his motion.

The two motions last year were never voted on because the legislature could not agree about the correct wording. Shelford's previous motion did not mention the Trident base or weapon system, which Skelly's motion specifically opposed.

Shelford said Wednesday he does not expect his resolution to be debated in the legislature for at least a month, but said he expects it will pass this year because both sides of the house agree on its wording.

The resolution also expresses concern about any Russian equivalent to the Trident system and about the number of smaller nations entering the arms race.

But Skelly said Tuesday he doubts the resolution will have any effect if it is passed.

"The Canadian Government doesn't seem to be concerned at all," he said.

Former Canadian Defence Minister James Richardson said last March he sees no reason to protest the construction of the Trident base just 60 miles south of the Canada-US

border. "People in BC should appreciate the Trident base," he said. "The Trident system is an effective deterrent and will prevent nuclear war—it maintains the balance of military force and thus helps guarantee international stability."

The Trident weapon system will consist of ten to twenty \$1 billion submarines, each 550 feet long, and powered by two nuclear reactors.

The Heede-built cranes will handle Trident, or C-4 missiles.

These Multiple Independently-targeted Reentry Vehicles (MIRVs) have a range of 4,500 miles and are known as "Area assault weapons."

The Trident submarines themselves will carry Maneuverable Re-entry Vehicles (MARVs) which have a range of 6,000 miles and can evade anti-ballistic missiles and return to their original courses. The MARVs have the accuracy to hit enemy missile silos.

As each warhead is 10 times as powerful as the bomb that destroyed Hiroshima, and each Trident submarine carries 40 individually guided warheads, the Trident system will be the most powerful weapon in the world and will have first strike capacity.

The PLC has campaigned against the construction of both the submarine base at Bangor and the cranes at the Heede plant.

Jim Douglass (CCT) and John William, PLC members from New Westminster and Seattle, are serving 90-day jail sentences in Seattle for cutting holes in the Bangor base perimeter fence and trespassing on the base.

Urban Issues

By Marc Cassini and Jennifer Robinson

MUC Police strike

Over 5000 police of the Montreal Urban Community began a work slow-down Monday morning to protest the dispute over pension plan indexation and slow pace of contract talks.

Pension plan indexation as well as salaries were the main causes of last year's Montreal Police strike which stifled public protection services. As a result of last year's strike pension plans were to be subject to indexation. However, an agreement still has not been reached as to the age at which indexation takes place. The Public Security Council of the Montreal Urban Community claims that indexation should take effect at the age of 60 while the Montreal Policemen's Brotherhood claim that 55 is the 'golden age'. A Brotherhood spokesman claimed that the slowdown will continue until an agreement is reached on the pension-fund issue.

Quebec Justice Minister Marc André Bedard was called upon to intervene in the slowdown by the Public Security Council, but the Brotherhood insists that differences be handled in accordance with the agreements that were reached after last year's strike. The Brotherhood claims that the Public Security Council went back on its word given during contract negotiations last year.

Eyesores left idle

According to a recent study undertaken by the archdiocese of Montreal, 78 Catholic parishes in the city amassed about \$2.8 million from bingo games in 1975. Only 40 percent of the parishes involved are in debt and 55 percent have reserve funds. Nine bingo church-casinos have reserve funds in excess of \$100,000. The Archdiocese recommends that bingo be limited in the future and intends to create a Bingo Board.

According to the MCM, firms with construction permits cannot leave sites idle for more than 90 days. The owners of both the Holiday Inn and Sheraton Plaza have exceeded this limit. The MCM has been critical of the City administration for not examining the owners' plans for the sites.

Catholic Casinos

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Studies have shown that the majority of bingo sharks play for the money and not with the intention of ameliorating parish finances.

GMC F's MUCTC

In April 1976, the MUCTC paid \$64,442 for General Motors busses while the Quebec Transport Commission paid only \$55,059 for similar busses manufactured in Quebec, according to Transport Ministry statistics. The MUCTC signed a long-term contract with GM in March 1974 calling for the sale of 540 busses over three years.

A Transport Ministry official estimates that "While we cannot doubt the integrity of GM, given the difference in price between their and Quebec products, we should examine the price policy of this firm."

Civil liberty quagmire worsens

continued from page 1

Review Journal (1976), has an all-embracing quality. It can refer to "a work of art, an historic property, an historic monument or site, or an archaeological property or site." Almost any man-made object therefore can be considered 'cultural.'

"What of freedom of movement within Canada?" Scott asks. These laws require that the men in power be of "the wisdom of Solomon and the hearts of angels". Yet this is not so according to him. "Out of every 100 members of parliament one is lucky if there is five good cabinet members."

Aside from these repressive over-reaching statutes, Professor Scott is very uneasy about "civil conscription", such as the forcing back to work of teachers in last year's dispute with the Bourassa government. Aside from the teachers, most citizens seemed resigned to this use of force, though in fact it was an example of "civil serfdom to the government."

While not all of these laws

have suffered abuse, the fact is that they are still on the law books and are potentially dangerous.

The Quebec Human Rights Charter is one piece of legislation ween by those concerned with civil rights as hopefully counteracting fundamental discriminations and abuse of individual rights. This charter prohibits discrimination based on race, colour, sex, religion, language, political conviction, etc. It also maintains the right of minority groups to "maintain and develop their own cultural interests with other members of their group."

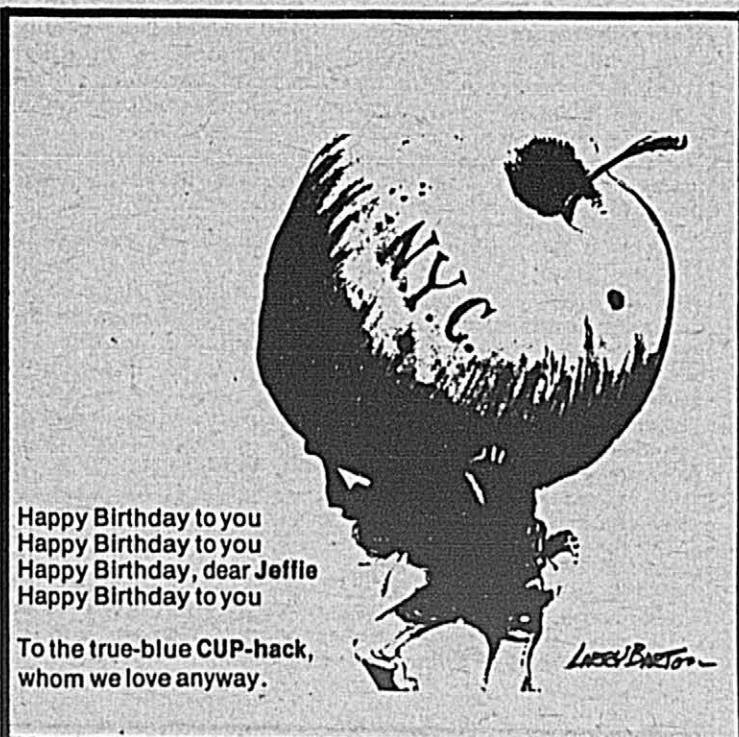
Yet the charter does not apply to any legislation passed before it came into existence, and can be easily contravened in the future by inserting a clause into any piece of legislation simply stating 'notwithstanding' the Human Rights Charter.

As regards the future of Quebec legislation under the Levesque government, Professor Scott feels that they are "a little more conscious of human rights" yet at the same time are

"more prone to government intervention." "One must not forget also, that the same civil servants are still around."

Concerning education in Quebec, the McGill law professor feels that as soon as you "start dividing people according to their ancestors... it starts to look like Nuremberg laws." The potentially dangerous factor of the PQ, according to Scott, is their extremely strong ideological commitments which, he feels, may lead them to harsh stands on certain issues. In the case of the language issue, for example, they may "shed crocodile tears over the issue but in the cause of national survival, the ends will justify the means."

The PQ promised that they would give the people of Quebec "a more humane society". The next few years will show whether they are true to their word and reverse the repressive legislation of previous governments or add to the list of privative clauses and government controls.



Happy Birthday to you
Happy Birthday to you
Happy Birthday, dear Jeffie
Happy Birthday to you

To the true-blue CUP-hack,
whom we love anyway.

COMMENT

The Canadian government's complicity in the United States' development of the Trident submarine offends all humane and reasonable people throughout the country. The Spearhead of the Americans' attempt to establish a "first-strike" capacity, the Trident, boasts the most savage array of nuclear weaponry yet assembled in the insanity of the international armaments race. Twenty-four nuclear powered submarines, each costing over \$1 billion and with a launching capability of 17 multiple-warhead nuclear missiles, represent the latest American aspiration toward the capability to annihilate with a surprise attack a foreign nation beyond the point where it could retaliate.

In its lust for military hegemony, the US has enlisted the talent and resources of a Canadian Crown corporation, Commercial Corp., to produce hoisting cranes for the missiles of the Trident. Just as Canadian chemical corporations had their money-hungry hands in the manufacture of napalm which scorched Vietnamese children and villages, now Canadians will be implicated should the Trident ever unleash its unimaginable horrors upon some country.

Yet Canadian cooperation with the Trident does not stop with accepting contracts for parts of the weapons system. As well as sanctioning the participation of Commercial Corp., the Federal Government has granted permission

for the use of Canadian waters, off British Columbia, by the Trident as it passes from its home base in Bangor, Washington out into international waters.

In its essence, the Trident project represents preparation for military aggression by the supposedly civilized American democracy—a society which habitually avows its opposition to wars of aggression. In its pursuit of a first-strike capacity, the United States plainly compromises the principles of international justice established at Nuremberg and affirmed in subsequent multilateral accords.

Canadians ought to immediately disengage themselves from the unconscionable designs of the American military establishment. Former Canadian Defence Minister James Richardson's suggestion that Canadians should appreciate the Trident as an "effective deterrent" and a measure that will maintain the balance of power and thus "guarantee international stability" is only uncritical acceptance of the American Pentagon's rationalization. As dramatic an issue as the Trident merits a more searching analysis.

Precious resources that might satisfy human needs have long been diverted toward senseless escalation of the arms race. Leaders in both the East and West share culpability in the crime against humanity which nuclear weapons technology represents.

Like Kipling's India of a century ago, Czechoslovakia is the jewel of the Soviet Empire. Vital to Moscow's defence network the country runs deep into the belly of Germany. But like the India of the Raj, Czechoslovakia is replete with a caste system and a myriad of local religions, both of which suggest a resistance to the civilizing and egalitarian influences of Mother Russia.

Like Great Britain in the age of its grandeur, the USSR is also a victim of colourful religious rites and self-proclaimed messiahs. Tremors from Moscow are more immediately felt in Czechoslovakia than were those transmitted to India from London.

Hence the spurious days when counter-revolutionary heretics had controlled the Czechoslovak hierarchy in 1968 yielded a swift response from Moscow's crusaders. Likewise the smear campaign now in progress against Soviet 'dissidents' has blown across the frontier to include the Czechoslovaks.

The flair for dissension in the Soviet Union can be traced to the days of the Bolshevik blossoming when Stalin was beleaguered with a nightmarish assortment of hobgoblins and witches. Trotskyites, Soc-

ialist-Revolutionaries, Manilovists, reactionaries, liquidationists, Bukharinists, Narodniks and anarchists, one can only marvel that Stalin did not die a cynical old man.

Modern dissidents are now supplied with fashionable Moscow offices and access to a sympathetic Western Press. Andrei Sakharov, the Soviet physicist who has taken up the gauntlet of Solzhenitsyn, can now go on Soviet television and claim that the recent Moscow metro explosion which killed eight people had been staged by the KGB as a ploy by which anti-dissident activity could be stepped up.

For this most unorthodox thought-crime, Sakharov had his knuckles wrapped by paternalistic KGB agents after which he was released. Gone are the days when expensive and showy trials were staged and defendants made to confess to having signed diabolical covenants with the Devil.

News of such dissension coming from Czechoslovakia remains, however, a novelty. The régime which replaced Alexander Dubcek's in 1968 started on a confident footing although the Czechoslovakian people were not enchanted. Of course, they had not been consulted and much of the courage of the present govern-

Canada's complicity in the Trident Project

The McGill Daily is published five times a week by the Students' Society of McGill University, 3480 McTavish Street, Montreal. Editorial opinions expressed in these pages are those of the staff of the McGill Daily, and are not necessarily the official opinions of the Students' Society. The Daily is typeset at SST Typesetting and printed at Continental Offset, Ville St Laurent. The Daily attempts to publish all letters submitted which are not racist or sexist, but reasons of space require that submissions of over 350 words receive staff approval. Please type and double space all submissions.

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The Trident—and weapons like it—is the most unimaginative and irrational response to a climate of international fear and insecurity which a nation might devise. The resources devoted to armaments should be used to address international inequalities and injustices which are the real problem—and which nations in the nuclear club do not want to face.

The vanguard of resistance to the Trident—members of the Pacific Life Community and their supporters—are

setting an example for every thinking resident of this continent by their symbolic gestures of defiance at Bangor, Washington. The PLC members now serving jail sentences for their non-violent opposition compel our attention and support. The stakes are high.

Canadians must not play the stooge while imperialists in Washington roll the dice of countervailing terror and wager on the future of humanity.

—Justin Loughry

On Czechoslovakian dissidents and their Soviet comrades

of himself published by the state in which he is standing by a tombstone in the nude. Written in the fluent and witty style of most true communists irrespective of their sect, the picture's caption reads, "This picture was found in the house of Charter 77 signer LV and reveals his conception of morals".

Indications are that the campaign in Czechoslovakia is waning. The official newspaper of the Czechoslovakian Communist Party, a chronicle entitled Rude Pravo, has dropped its coverage of the dissidents and has replaced it with reports of, "Intellectuals" who stand behind the present leadership.

Many of Charter 77's supporters have lost their jobs while others have received unofficial offers from the government to leave the country. Dissidents in Czechoslovakia have not yet got the advantage their Soviet counterparts have, but then there was a time when there were no 'dissidents' known to be alive in either country. Like the USSR's show trials of the Thirties, Prague was the setting for elaborate trials in the late Forties. Prague is several years behind the Soviet Union and it is only a matter of time before an array of Slovakian nationalists and Czech Solzhenitsynists appear.

—Michael Lewis

COMMENT

The Weekly

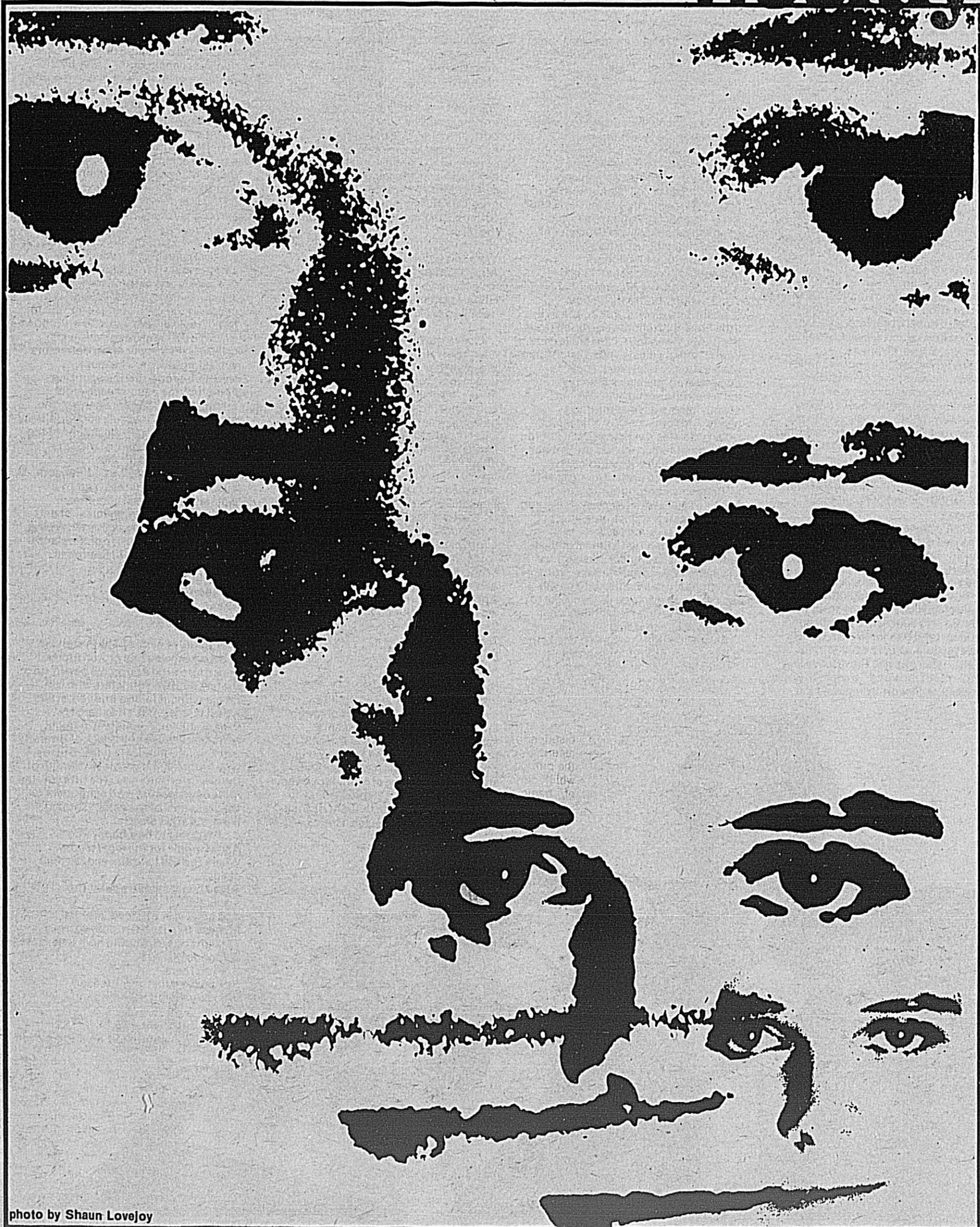


photo by Shaun Lovejoy

Music

From the studio...

Queen
A Day at the Races
Asylum/Electra

by Chris Pomlecko

Queen's popularity has been based largely upon their cleverness in musical arrangement and on Freddie Mercury's vocal style. *Killer Queen*, their first big North American single, with its snapping-finger introduction and Moet and Chandon lyrics, was amusing and catchy. Bohemian Rhapsody was truly overwhelming. The lyrics were nonsense, but Freddie Mercury's sharp-edged electric vocal style and Brian May's sweeping guitar finale gave the song more hooks than a tackle shop. But underneath the stylistic finery of *A Day at the Races* hollow covers lies a lack of verbal and lyrical inventiveness.

The lyrics are, without exception, the most uninspired collection of strung-together clichés ever assembled since the heyday of Barry Manilow. Witness: "We can do the tango just for two, I can serenade and gently play your heartstrings Be your Valentino just for you," from "God Old Fashioned Lover Boy." Printing the complete lyric in the album only makes the paucity of verbal talent more obvious.

Even if Queen's style compensates for a lack of content, style alone can carry much of the album. Brian May's guitar playing—on electric, acoustic, and especially slide—is always professional, if not inspirational. His good clean licks on some songs contrast his excessive overkill on others. John Deacon's bass work is always solid. On "The Millionaire Waltz" where he has the melody line throughout the song, is superb. Roger Taylor's drumwork completes the

rhythm section of a good strong rock band. If anything, it is the hard-rock playing of Deacon, Taylor and May (in his less self-indulgent moments) which will keep Queen in the spotlight of modern rock music.

On *Day of the Races* hard rock and vaudevillian spoof alternate systematically. Side one begins with "Tie Your Mother Down," a raunchy steamer, marred by May's unoriginal guitar chords which are derivatives of previous albums. "You Take My Breath Away" presents Mercury up to his gimmicky worst. (Well I thought so until I got to slide two) the song is a nearly unendurable sibilant heavy-breathing session. "Long Away", written by Brian May and showcasing his talent on slide, acoustic and electric guitar, is a dull little tune, with chords borrowed from the Byrds. Song four, "The Millionaire Waltz," opens nicely with a catchy bass run and honky tonk piano, but degenerates quickly as Mercury launches into vocals like "We spent / all our days / holding hands / together." After a hard rock finish with fine sweeping guitar chords from May, Mercury sends the listener back to the toilet with a ludicrous Marlene Dietrich imitation. "You and I," Deacon's contribution to side one, has an insubstantial melody, but some good guitar work. It's a nice little upbeat rocker, circa 1963.

Side two opens with the album's, I hate to say it, technical masterpiece "Somebody to Love." Since everyone has probably heard this song on the radio, I won't describe it. If you like to song on the radio, you will be swept away by it on the stereo.

Following this fine tune is one of the most sickening songs recorded: "White Man," an Indian chant, complete with tom-tom beat. The lyrics

are in the same class as "White man, ugh, kill buffalo," and the music does not help redeem the song.

"Drowse", by Taylor, is my favorite on the album. Taylor sings the inconsequential lyrics, but he's less obtrusive to Brian May's guitars than Mercury would be. And Brian May's slide guitar work on this song is simply impeccable. The concept of the song is odd; "Drowse" is a blues guitar number done in waltz tempo, but somehow it works astonishingly well.

The album ends with "Teo Torriatte" (Let Us Cling Together), a slow gradually building anthem by May which boasts some of the best lyrics on the album:

"Teo Torriatte konomama iko
Aisuru hito yo
Shizukana you ni
Hikario gomoski
Itoshiki oshieo idake."

Queen may be at a period of non-inspiration, or more seriously, they may have reached the end of the line in their very eclectic field of rock music. Mercury's vaudevillian confections, once clever and catchy, have become cloying. The concept of Queen realized on *A Night at the Opera*, a balance between nights in black leather and day on a sunny villa in the South of France, has only been rehashed on *A Day at the Races*. I only hope that some progress will be made on Queen's next album; the expertise in instrumental work and Mercury's adaptable electric and often electrifying voice show great potential for branching out away from complacent and overly commercial blind alleys. And I sure as hell hope the next album won't be titled *Cocanuts*.

Joni Mitchell
Hejira
Asylum/Electra

by Terry Anderson

Joni Mitchell's *Hejira* is perhaps lyrically her best album, full of long introspective songs. She seems several stages beyond the smoothly professional *Court and Spark* and the carping sort of social commentary style of *The Hissing of Summer Lawns*. Still, reaction to the album is likely to be based on what one thought of Joni Mitchell before its release. Critics will

complain that the songs are unnecessarily long, too similar and that she has fallen into a whining style. For many, Mitchell's music remains the symbol of female bitchiness. On the other hand, fans will admire the exhilaration of the album and the fresh and fluid lyrics, and will cite the traditional Mitchell unwillingness to accept anything less than perfection in her work.

Hejira has many strengths, the greatest being the lucidity of the lyrics. Unlike many of her previous albums, where one senses that her ramblings on the fate of women, the world, etc. are meant to be general impersonal concerns, *Hejira*'s songs undoubtedly include some of the most personal public expressions of Mitchell's emotions yet released.

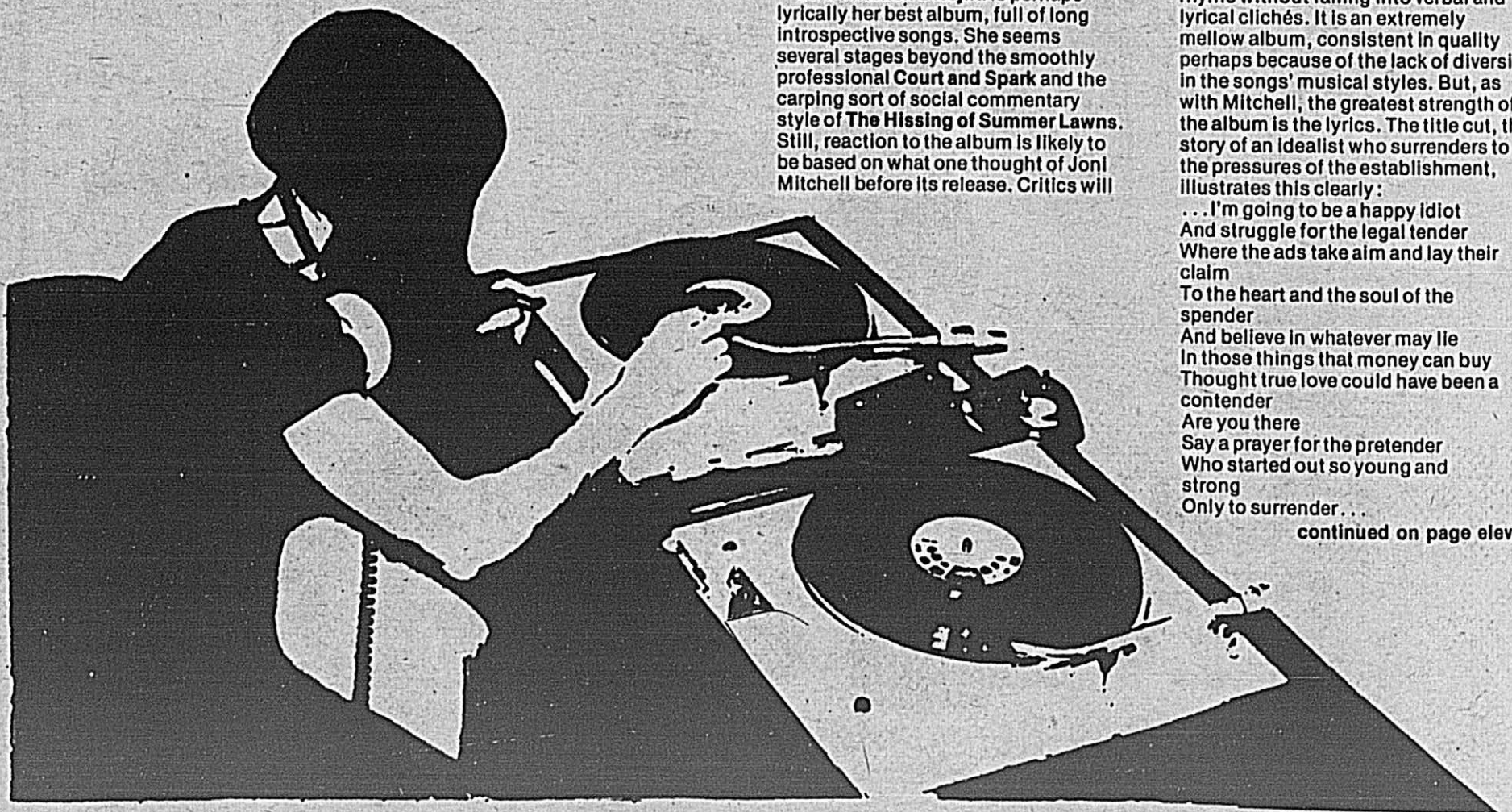
It is also one of the few albums in which her Canadian childhood is a major feature. While the songs are far from musically perfect, she still shows a great deal more imagination and diversity than many of her detractors will acknowledge. The most worthwhile cuts are the haunting "Amelia", the equally eerie eight minute long "Song for Sharon", the almost joyful "Coyote", and the bluesy "Blue Motel Room". Almost all of the works on the album deal with the problems created by the incompatibility of love and freedom, of success and happiness, and by a woman's need to withdraw from traditionally confining roles. The impact of the album is overwhelming, with a power difficult to understand, and more difficult still to explain.

Jackson Browne
The Pretender
Asylum/Electra

With the release of *The Pretender*, Jackson Browne has proven himself once more to be a supreme poet, one of the few modern songsters who can rhyme without falling into verbal and lyrical clichés. It is an extremely mellow album, consistent in quality perhaps because of the lack of diversity in the songs' musical styles. But, as with Mitchell, the greatest strength of the album is the lyrics. The title cut, the story of an idealist who surrenders to the pressures of the establishment, illustrates this clearly:

... I'm going to be a happy idiot
And struggle for the legal tender
Where the ads take aim and lay their claim
To the heart and the soul of the spender
And believe in whatever may lie
In those things that money can buy
Thought true love could have been a contender
Are you there
Say a prayer for the pretender
Who started out so young and strong
Only to surrender...

continued on page eleven





Michael Seymour
McGill University

Reg A. Watson
University of Manitoba

Brian Luborsky
University of Toronto

HAVE EACH WON A HONDA CIVIC

Congratulations on having won a brand new Honda Civic, the Long Distance economy car. We hope you have many years of enjoyable driving. And thanks to the 22,800 other students who participated



IN THE LONG DISTANCE SWEEPSTAKES.

Trans-Canada Telephone System 

Theatre

An Unschooled Performance

by Sasha Cunningham

Molière's *School for Wives* at the Saidye Bronfman Centre abounds with incongruities that wreak confusion and chaos beyond the confines of the plot. Instead of using Molière's humour simply and artfully, the actors and directors embellish the lines with cheap tricks and quasi-acrobatic movements. The actors' interpretations of the characters are decidedly off. There is one exception, however, who holds the play together both as a comedy and as a theatrical production. Fortunately this exception is the protagonist, Arnolphe (George Popovich), who appearing in each scene, saves the show.

Popovich is consistent in his character portrayal, controlling his lines and timing his jokes with a grace that was visibly lacking in those around him. He subtly invokes laughter as Arnolphe, a wise, but silly person who believes that "a man who wants a perfect wife must make one for himself." Addressing the audience, he draws us into the drama and sets us up for the ironical twist of fate that eventually puts an end to his wife-making.

If the other actors had taken advantage of the communication

Popovich establishes between us and the action, perhaps *School for Wives* would have held together as a unified whole. But this is not the case—they went off on separate tangents and therein lies the source of incongruities.

Agnes (Mary Haney), has been preserved by Arnolphe in a nunnery where she has been sheltered from the "sins" of the world. Haney's presentation of Innocence is incredible. Not for one minute can we believe that she is the "virgin page" upon which Arnolphe intends to write. Haney's movements are bold, her mouth is wide, her gait like a sturdy feline, in fact she is the antithesis of what her upbringing has supposedly made her. Haney's acting is not bad, just wrong for the part.

Ian Finlay as Horace, Agnes' lover, performed as if the stage was a gymnasium. He leaps, bounces, runs, walks and talks like an overgrown child. Finlay's use of inappropriate gestures to emphasize his lines contributes to the fragmentation of the production.

Following in the vein of child-like behaviour, Arnolphe's two servants perform as the two biggest dumbbells conceivable. Under the direction of André Zaharia, Alain (Grant Lowe) and Georgette (Christine Moynihan) stammer and giggle at their own jokes, and kiss to the point of distraction. The manner in which their tricks are performed is so conscious and awkward that they rapidly lose all punch. Georgette and Alain are supposed to be stupid, but this is grossly overdone.

In the final act Enrique (Victor Knight) and Oronte (John Codner) appear, both are Parisians, who amazingly enough have English accents. This too is distracting and serves to accentuate the inconsistent style of the entire production.

School for Wives will be at the Saidye Bronfman Centre through February 20.



Hedda Gabler: A Garbled Portrayal

by Sasha Cunningham

Timing is to drama as space is to dance. The pauses are as important as the spoken line, just as the space around a gesture is as vital as the gesture itself. In the Phoenix Theatre's production of Henrik Ibsen's *Hedda Gabler* most of the actors did not control their timing well. In consequence their character portrayals were vague and not entirely credible. The two exceptions to this, however, were Martin Kevan as George Tesman and his "auntie", Juliana Tesman, performed by Ann Page.

Mr Kevan mastered the confining space of the Phoenix stage with admirable dexterity. Interpreting George as a naive, well-intentioned but easily influenced scholar, Mr Kevan took command of our attention, making us laugh at his ignorance and fear for the subsequent treatment it incurred. His performance was natural and consistent.

Norma Gabriel as Hedda was everything Mr Kevan was not. She played the part of Hedda without anchoring herself to the lines, the role, or the consciousness of the character. Several of the most crucial moments of the play were lost either because Ms Gabriel was inaudible or because she made the lines seem meaningless. Two examples of this are when Hedda burns Ellert Lovborg's manuscript and when she meets him for the first time in the play whereupon they discuss their past affair and unveil Hedda as the "shadow" who stands between Ellert and Mrs Elsted.

Hedda's intrigue with "shaping someone else's fate", although a major concern of the play, was difficult to perceive on account of Ms Gabriel's confusing performance. She maintained a fast pace in her delivery, which contributed to the weakness of her performance as a whole.

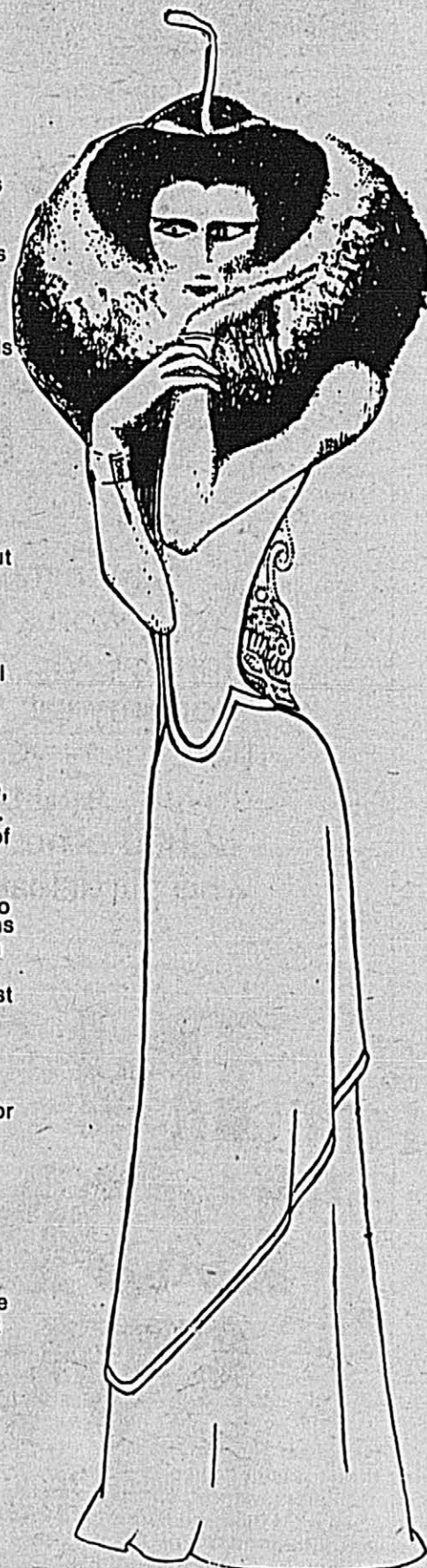
Tom Rack, performing the role of the immoral Judge Brack, likewise did not balance his lines with appropriate silences. Mr Rack was almost flippant in his presentation, occasionally lapsing into a sing-song rhythm that severed him from the realistic and emotional atmosphere created by Mr Kevan.

Karen Fullerton as Mrs Elsted was exceedingly high-strung. While her nervousness was appropriate in the

beginning, towards the end it became unnatural. Her love for Ellert Lovborg was unquestionable, but upon hearing of his death one anticipated more emotion from someone as guileless and as easily intimidated as Ms Fullerton's portrayal of Mrs Elsted had been.

Glenn de Vito's set design was particularly commendable. He transformed the stage into an elegant drawing room, one that appeared large and commodious, quite an accomplishment given the space provided at the Phoenix.

Hedda Gabler will be performed through February 5. If you did not have the opportunity to see the McGill Players production last year, now is the time to see what Hedda Gabler is about.



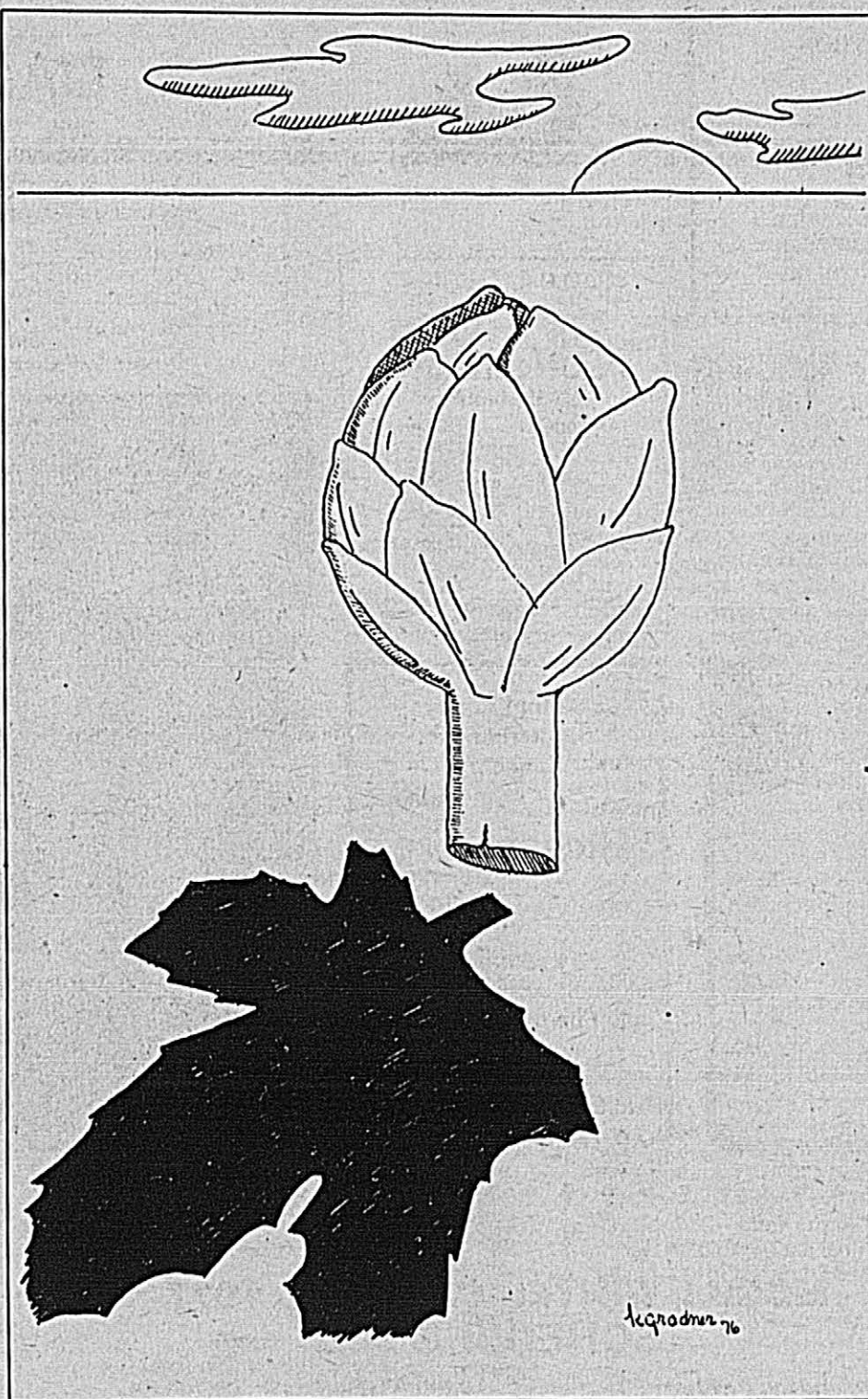
Artichoke: Rural Canadiana

by Faith Backus

A rural Saskatchewan farming town is an incongruous setting for a clash between the antagonistic forces of passion and duty, but in *Artichoke*, by Joanna Glass, the result is a worldly, witty, bittersweet comedy. With poignant acting, imaginative direction and visually exciting sets, the Centaur 2's current production does justice to an excellent play.

Margaret Morley (Jennifer Phipps) and her farmer husband Walter (Dan MacDonald) are set in their married ways. She tends the house, caring for his illegitimate daughter Lily Agnes (Margaret Bard) and her old but still acute father (Tim Whelan). Walter runs the farm but, ever since the arrival of Lily Agnes on the doorstep fourteen years ago, has been relegated to sleeping in the smoke house. The situation, although not without its inconveniences, is an accepted one in the eyes of the Morleys' neighbors. The arrival of Margaret's distant cousin Gibson MacFarland (James B. Douglas), a learned university professor from Vancouver, disrupts the calm life of the farm. Margaret's childhood love for Gibson is rekindled, as he makes it evident that he, after all the years of bachelorhood, still loves her.

As Margaret, Jennifer Phipps makes sensitivity real for us the conflict she experiences: to stay on the farm, her home, caring for her family or to go away to the city with Gibson and



satisfy her desperate need for affection and appreciation. Mrs. Phipps is simultaneously humorous and tragic. Dan MacDonald as Walter contrasts her sensitivity with his country roughness and callousness to her emotions. Gibson is portrayed convincingly by Douglas as the lonely bachelor, accentuating his pathetic lot as the unrequited lover. However genteel on the surface, his weakness of character is evident; the disparity between this weakness and the stoic resilience of the country people is subtly emphasized. He is as out of place in the Morleys' life as an artichoke in a vegetable patch.

Although cast in a relatively minor role, Margaret Bard highlights the performance with her portrayal of the eccentric Lily Agnes. As the townsfolk say, "Lily Agnes is fourteen going on forty-five". She always appears carrying an old copy of Emily Post's Book of Etiquette, and wearing an old felt hat covered with bells, her "lid" to keep in her emotions. Ms. Bard delivers her childlike, simplistic lines with the utmost aplomb, never failing to set the audience laughing. Lily Agnes is an unusual child who has a more clear and honest view of the complex situation than any of her elders. In the soggy mass of pride, unspoken feelings, and misunderstandings Lily Agnes, with her ever-appropriate quotes from Emily Post, reminds us that honest appraisal of one's true sentiments and desires unravels the most confused circumstances.

Elsa Bolam, director of *Artichoke*, manipulates the actors with great skill, juxtaposing the contrasting elements of each character to delineate the resulting conflicts. Although overemphasizing the drama of the situation at times, she makes believable an unlikely plot with even more unlikely characters.

Working with the double handicap of Centaur's lack of a curtain and the play's demand for frequent switches between two scenes, credit is due to Barbra Matlis, set designer, for succeeding in creating a set both functional and visually pleasing.

Pilobolus: Intellectual and Physical

by Sasha Cunningham

Modern dance, to a large degree, is the search for unique movement. Using techniques of improvisation, modern dancers arrive at different means of expression through physical gestures.

In the attempt to create new modes of dancing, however, most modern dancers have a standard technique which they learn in class and perform on stage. *Pilobolus Dance Theatre* has a style of moving that cannot easily be labeled. Their performance last night at Theatre Maisonneuve was clean, professional and thoroughly refreshing; it was unique.

Pilobolus is unlike most modern dance companies for several reasons. It is a six-member company formed in 1971 as a result of a choreography class five of them took at Dartmouth College, New Hampshire. Their teacher, Allison Chase, joined the troupe and *Pilobolus* evolved into a company best known for its circus-like pieces.

Three years ago *Pilobolus* was performing humorous, geometric, acrobatic works. Three years ago their style was entirely different from what was seen last night. Their base was, and still is, gymnastic, but now the physical strength formerly used in their stunts is applied to dance.

The six have taken their background and developed it into a dance form. To see them move is to see something unique; their dance style has matured from within.

Martha Clarke's performance of a solo work, *The Four Thursdays*, was stunning. She entered the stage with a chair wrapped around her and proceeded to manipulate the chair with an ease and grace that carried over to the

way she caressed the air and shaped the material of her costume. She danced with constant control; her gloves laced around her neck like two hands, lying languorously on the chair and rocking her arms as Satie's piano solo music repeated a single note.

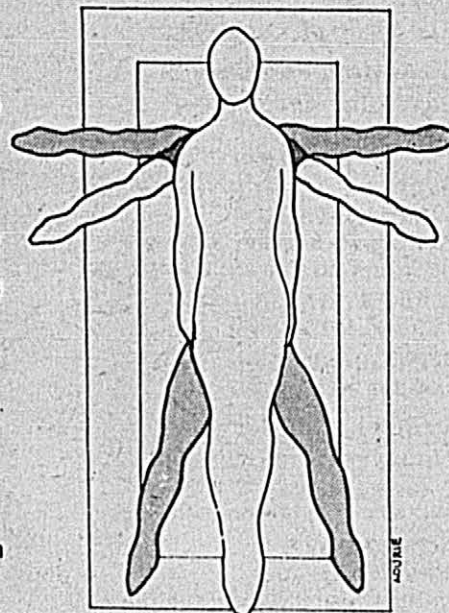
Ocellus, performed by the four men, was extraordinarily sensual. The men are noticeably strong. Their arms, legs and backs show evidence of gymnastic training. Against the black backdrop, their nearly nude bodies fold and stretch in a slow continuous motion, illuminated under a warm, yellow light. As the four roll over one another they create the illusion of being non-human. They look like one amoeba. The effect is beautiful, earthy and reminiscent of what *Pilobolus* used to be.

Closing the evening with a one-hour performance of *The Eve of Samhain*, *Pilobolus* proved that built-up muscles don't prevent them from being either fluid or quick. For the most part dancers who train in universities and begin dancing at a late age have a different attitude towards movement as well as different musculature than professionally trained dancers. *Pilobolus* has found a form of expression that is harmonious with their intellectual and physical demands.

The Eve of Samhain is too long, which one suspects is the result of their choreographing. Each member added their own idea to the work and two of the

members wrote the music. This democratic process often leads to lengthy dance pieces which are difficult to "edit". There were several false endings and the dance had too many directions to really be appreciated as a whole. It would be more effective and not hard to shorten.

Pilobolus will be at Theatre Maisonneuve until February 3. Their originality and energy is a fine way to begin February, making one forget the cold and drudgery that exist outside.



MCGILL HISTORY STUDENTS ASSOCIATION
and
DEPARTMENT OF HISTORY
present

Carol Wilton - Seigel

who will speak on
"Organized Crime in the U.S. in the 1920's and 1930's"
Thursday, Feb. 3rd Leacock 110 3:30 pm



T.O.U.C.H. presents

The Asylum Coffeehouse

641 Sherbrooke W.
Opening Feb. 4, 9:00 pm
with
DAVE McLAUCHLIN
and
JEAN MARCOUX
playing country and traditional
Quebecois music
Admission FREE this week only

Anthropology
Student Assoc.
presents

Richard Lee

speaking on
"Women, Men, Sex Roles
and Energy Distribution
Among the
Kung Bushmen"
Feb. 3rd L 821 4 pm

Juno Award Winner
DAN HILL
In Concert

Sat. Feb. 19 7:30 & 10:30 pm
Pollack Concert Hall, 555 Sherbrooke W.
Advance tickets: \$5.00—At the door: \$6.00

Tickets available at:
Pollack Hall Box Office
Rufus' Guitar Shop
1529 Sherbrooke W.

2000 Plus Records
1449 Mansfield

Info: 739-4126

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Gaberdine dresses	\$10
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McGill Film Society
presents:

Tonight:

Un soir Un Train

Belgium 1968, colour
90 min., English subtitles
Dir. André Delvaux
w. Anouk Aimee, Yves Montand
L-26, 8:00 pm, 75 cents

East of Eden

U.S.A. 1955, colour
115 min.
Dir. Elia Kazan
w. James Dean, Julie Harris
L-132, 7 & 9:30 pm, 75 cents

Little Murders

U.S.A. 1971, colour
110 min.
Dir. Alan Arkin
w. Elliot Gould
L-132, 7 & 9:30 pm, \$1.00

Fri. Feb. 4:

Sat. Feb. 5:



MCGILL WINTER CARNIVAL 1977 SCHEDULE

Monday, February 7

BEER GARDEN
With Amusement Park
and Film Showings
1:00 p.m. to 5:00 p.m.
in The Union Pub
A.S.U.S. FILM FESTIVAL
JAZZ NIGHT
2 live Jazz bands
Radio's Len Dobbin will M.C.
8:00 p.m. in The Union Pub.

Tuesday, February 8

BEER GARDEN
With Amusement Park
and Film Showings
1:00 p.m. to 5:00 p.m.
in The Union Pub
MAYHEM DAY
Come and find out
1:00 p.m. on Lower Campus

THE GREAT PECARVE

A Hypnotist
8:00 p.m. in L132
PLAYERS CLUB PRESENTS
"Doctors of Philosophy"
by Muriel Spark
Today and the rest of the week
8:00 p.m. on 3rd Floor Union

Wednesday, February 9

SPAGHETTI-EATING CONTEST
McGill teams comp "eating" from
12:00 p.m. to 1:00 p.m. in
The Union Pub

BEER GARDEN
With Amusement Park
and Film Showings
1:00 p.m. to 5:00 p.m.
in The Union Pub

ORSON WELLS FESTIVAL
"The Magnificent Ambersons"
"A Touch of Evil"
in L132

Thursday, February 10

**FACULTY AND STUDENT
WINE AND CHEESE**
Students and Faculty
are urged to attend in
Royal Victoria College
4:00 p.m. to 6:00 p.m. in
the reading room
SKIING FILM FESTIVAL
6:00 p.m. and 9:00 p.m.
Featuring "Downhill Racer"

BAVARIAN NIGHT
Once again with a
live Bavarian band
8:00 p.m. in the
Union Cafeteria

Friday, February 11

SKI DAY
Coffee and donuts
served in the union
lobby, beginning at
6:00 a.m. then
MONT TREMBLANT
will be the destination
of our buses leaving at
7:00 a.m.



FOR NON-SKIERS
MARX BROTHERS MOVIE
"Monkey Business"

THE UNION PUB
will open at 3:00 p.m.

BASKETBALL
Concordia vs McGill
8:00 p.m. in the Currie Gym
DISCO PARTY
The Union Pub
at 8:00 p.m.

Saturday, February 12
BOGIE FILM FESTIVAL
5:00 p.m. and 8:00 p.m.

**GRAND FINALE
AT THE UNION**
**BIG BAND SOUND AND
CASINO NIGHT**
in the Ballroom
VALENTINE'S DAY PUB
in the Cafeteria

ROCK 'N ROLL BAND
in The Union Pub
THE ACTION STARTS
AT 8:00 p.m.

**WATCH THE POSTERS
FOR MORE INFORMATION**
CARNIVAL OFFICE
392-8977
**TICKETS IN
THE UNION BOX OFFICE**

Friday, February 4

OPENING DAY PARADE
12:00 p.m. on Lower Campus
IRISH PUB
With live Irish band
8:00 p.m. in the Union Cafeteria

STRINGBAND
Musical entertainment
9:00 p.m. in Douglas Hall

BASKETBALL GAME
Univ. of Quebec at
Three Rivers vs McGill
8:00 p.m. in the Currie Gym

Saturday, February 5

**SATURDAY AFTERNOON
CARTOONS**
2:00 p.m. to 4:30 p.m. in L132
NIGHT ON MOUNT ROYAL
with Sleigh Rides
Buses leave from the Union
Between 6:00 p.m. and 8:00 p.m.

COUNTRY DANCE
8:00 p.m. in the Union Ballroom

STRINGBAND
9:00 p.m. in Douglas Hall

Sunday, February 6

CROSS COUNTRY SKI TRIP
Buses leave
9:00 a.m. at the Union
THE BIG MOVIE
"Swept Away"
6:00 p.m. and 9:00 p.m. in F.D.A.A.

Music

From the stage...

Queen

by Chris Pomlecko

When Brian May, guitarist of Queen stepped up to the microphone and announced, "Nous avons beaucoup de la musique pour vous ce soir", he unknowingly expressed the major fault of an otherwise good concert. The audience at the Forum heard beaucoup de Queen, but not always de la belle musique. After a one-hour set from Thin Lizzy, the Irish warm-up group and a half-hour set change, Queen played at least twenty-five songs from various albums and numbed the audience into submissive adoration.

Thin Lizzy set an example which queen should have followed. They played a tight one-hour set, starting with their latest single, "Jailbreak". After this opening, which immediately

Thin Lizzy exited after an encore and a standing ovation, and the lights went on. Joni Mitchell was piped throughout the arena while roadies cleared the stage and set up for Queen, adding a mirrored extension to front stage, two rows of lights, a reflecting ballroom light, and a tiered platform for Roger Taylor's drum set which consisted of several drums, eight cymbals and a Chinese gong.

By this time the Forum was nearly an unfathomable pit of smoke. The audience, impatient to see Queen, was shooting sparklers, cigarette butts, frisbees, balloons, and rolls of toilet paper. Someone was hit in the nose with a frisbee, but no one seemed to mind being struck by sparklers. Without the house lights, the Forum looked like a planetarium filled with

stage, intently staring at his guitar, but looking up and smiling to the audience from time to time. Playing the archetypal shy bass player, John Deacon stood upstage near the drum set, and Roger Deacon pumped furiously at these various instruments, obscured by his complex percussion system.

The announcement of "Somebody to Love" was greeted by tumultuous applause. Unfortunately, throughout the song, Mercury, unable or unwilling to hit his famous high notes, sang an octave lower. Although the instruments were excellent the song suffered from Mercury's vocal lassitude as did "Killer Queen". Again, Mercury's voice was not up to the material, he vocally walked his way through the number. It seemed strangely self-defeating for Mercury to put so little effort into the popular songs, while stretching his vocal chords to hit demanding notes of 'fillers' like "You Take My Breath Away", which he performed alone, accompanying himself on the piano. He performed the song excellently, better than on the album, but the crowd was unreceptive; they had come to rock and roll, and several people booed and howled.

Queen finally played "Bohemian Rhapsody". Mercury held the audience in the palm of his hand; they may have talked through some of the other songs, but when he started singing, "Mama, just killed a man...", an overwhelming cheer and then total silence complemented the song. During the middle section of the song, the stage went dark and a taped version continued. With a sweeping guitar chord, the group returned, Mercury in a black ballet costume with a sequined crotch, and they finished live, receiving a standing ovation.

But at what should have been the logical conclusion to a well-paced set, Queen continued, and the concert lost momentum. They did five more songs, including "Stone Cold Crazy" and

"Liar", which are good songs but similar to ones already performed, and ended with "In the Lap of the Gods". Many people had left or were leaving by the time they finished, but the remaining majority shook their seats, stomped and yelled after the band left the stage, demanding an encore.

Ten minutes later, they returned, Mercury back in his black bodysuit with a silver vest; May tout en noir. They played "Jailhouse Rock" and two other standards, drawing the audience into a half-hearted singalong on "Jailhouse". During parts of this medley, strobe lights mimicked a flickering silent film, an effect which grew great applause from the remaining fans. Mercury tossed red and white carnations out, and the concert was over. Scattered slamming of chairs and stamping continued, but when the house lights came on, two hours after the beginning of Queen, three and a half hours after the beginning of the concert, nearly everyone seemed more than ready to leave.

The Queen concert was good and it was devastating, but it was not devastatingly good. It could have been, especially with the receptive audience at the Forum. The music was excellent, but the two-hour set included too many mediocre and derivative songs, and left the ears ringing, but not the heart pounding. Mercury's theatrics were too fey and calculated, and his voice was strained by the length of the repertoire. By the finale the group seemed like a bunch of self-indulgent show-offs with an "aren't we just too much" attitude. They suffered by comparison to Thin Lizzy, who were professional yet spontaneous, and who seemed to care what their audience thought. Thin Lizzy was on stage to entertain, not to impress; Queen tried too hard to astonish. In trying to exploit every musical and visual talent they possess, they at times were truly astonishing, but eventually, pas beaucoup, mais trop.



earned the group 10,000 devoted Montreal fans, Phil Lynott, the lead singer introduced "a slow song, the only one we're going to play tonight for the ladies," and he and lead guitarist Brian Robertson dueted on "Still in Love With You". The remainder of the set was straight, hard rock and roll, highlighted by short but effective solos from Robertson, Scott Gorham, the other lead guitarist, and Brian Downey, whose drum solo was enthusiastically acclaimed by the audience. The last song was a nonsense singalong called "Baby, Baby, Baby", and when Lynott asked the audience to participate, every voice responded. It was the first time I've ever heard so many people sing in key and in time; the rapport between the performer and audience was electrifying.

shooting stars, nebulous fluorescent rings, and blinking asteroids.

Finally the lights were extinguished and the audience went wild in anticipation. Without warning, just a sudden burst of orange stage lights and a smoke screen from the dry ice machines, Queen lashed into "Tie Your Mother Down" from their new album, *A Day at the Races*. Freddy Mercury, in a white karate outfit, careened around the stage, shaking his head languorously and making awkward disjointed attempts at graceful motion. For his vocals he used a microphone with a sawed-off stand, which he aimed like a gun, played like a guitar and swung like a golf club, actions which he repeated during each song. In a white Edwardian silk shirt, Brian May stumbled across the right side of the

From the studio...

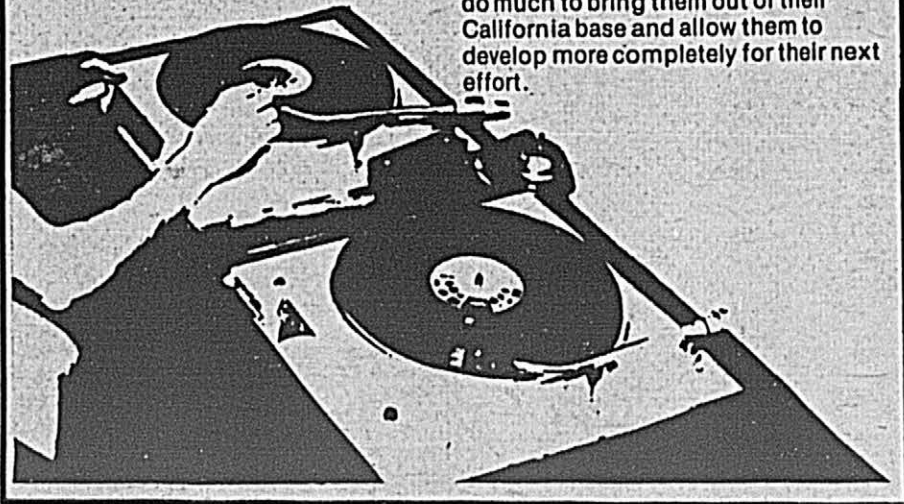
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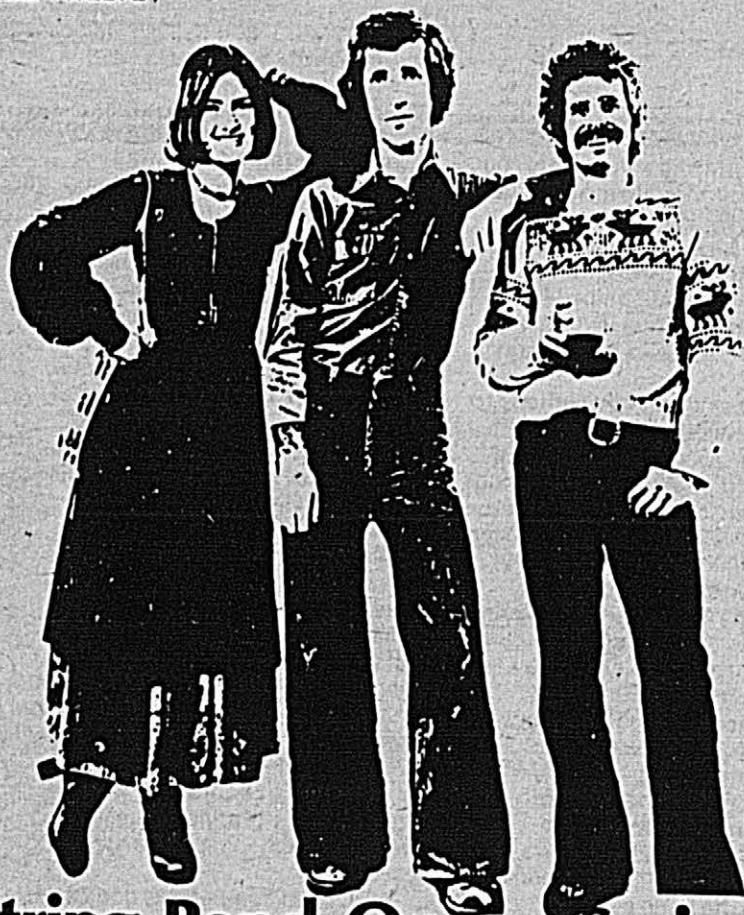
The high level of quality of both the lyrics and music of *The Pretender* makes it one of the most impressive albums of the past year.

Bob Seger
Night Moves
Columbia

In contrast to the consistency of Mitchell and Browne is Bob Seger and the Silver Bullet Band is *Night Moves*. Although there are several songs of

unquestionable excellence on the LP (notably "Night Moves", "Main Street" and "Ship of Fools"), overall the performance is mediocre. It is not a terrible or unlistenable album, and it is surprisingly strong in differing musical styles. But there is something lacking in listenability and a clearly defined style. There is evidence of great potential in the group, both in the often interesting and imaginative lyrics and the occasionally high quality of the musicianship, and this album should do much to bring them out of their California base and allow them to develop more completely for their next effort.





String Band Opens Series

February 4th and 5th mark the Montreal debut of Stringband at the Dining Room of Douglas Hall on 3851 University St. As performers of a variety of traditional and contemporary Canadian music, this Toronto-based group is widely known throughout the rest of Canada.

The trio consists of fiddler Terry King and singer-songwriters Bob Bossin and Marie-Lynn Hammond. The Stringband's sound of guitars, banjos and fiddles can be heard on their albums, "Canadian Sunset" and "National Melodies," as well as the forthcoming "Thanks to the Following."

The general public is invited to attend and tickets may be obtained in advance for \$2.50 at the Students' Union Box Office, 3480 McTavish St., 392-8926; Rufus' Guitar Shop, 1529 Sherbrooke St. W., 935-4647; and The Yellow Door Coffee House, 3625 Aylmer St., 392-4947. Ticket price at the door is \$3.00. The performances begin at 9 pm.

This is the first of the Folk Music Series sponsored by the ASUS. Future performers include "Friends of Fiddler's Green," March 4 and 5; and Michael Cooney, March 31 and April 1. Series Tickets may be purchased at the Union Box Office for \$6.00.

Here, There and Anywhere Galleries

Musée des Beaux-Arts. 3400 avenue du Musée. 285-1600
Paintings, Watercolours and Drawings by Frederick A. Verner. to February 28.

"Oeil pour Oeil" Original manuscripts of Claude Pelouquin. to February 20.

Weissman Gallery. 1455 de Maisonneuve W. 879-8497.

Drawings of Paul Lussier. to February 15.

Saldye Bronfman Centre. 5170 Cote Ste Catherine. 739-2301.

Paintings by Hilda Kirschbaum. to February 4.

Le Musée du Québec.

Tapisseries Québécoises Contemporaines. to February 27.

Theatre

Players Theatre. Student Union Building. 392-8926.

Doctor's of Philosophy by Muriel Spark. directed by George Kopp. February 8-13. 8 pm.

Medieval Drama Workshop. Morrice Hall 106.

Herod the Great. February 4. 1 pm. **Saldye Bronfman Theatre.** 5170 Cote St. Catherine. 739-7944.

School for Wives by Moliere. to February 20. See review this issue.

Theatre du Rideau Vert. 355 Gifford. 845-0267.

Les Jeux de la Nuit. to February 12. **Theatre de Quat'Sous.** 100 Pine E. 854-7177.

Une Heure de Vie. to February 19. **Theatre de la Main.** 1585 St. Laurent. 844-3236.

Macbeth. to February 20. Wednesdays thru Sundays. 8:30 pm. **Centaur 2.** 453 St. François-Xavier. 288-1229.

Artichoke by Joanna Glass. to February 6. See review this issue.

Vanier Snowdon Theatre. 5160 Decarie Blvd. 363-0959.

42 Seconds from Broadway. Theatrical Company. to February 6. **Phoenix Theatre.** 1339 Canora. 363-0950.

Hedda Gabler. to February 5. See review this issue.

Music

Roses Cantina. Rue Principale. Morin Heights.

Benjamin Russel. February 4-5. 9 pm.

Golem Coffeehouse. 3460 Stanley. Colin Linden. February 3-5.

Yellow Door. 3625 Aylmer. 935-4677. 392-4947.

Bug Alley Band. February 3.

Chris Rawlings. February 4. Steve Cole and David Thompson. February 5.

Norm Rennie and David Tinkoll. February 7-8. All at 9 pm.

ASUS Folk Music Series. Douglas Hall Stringband. February 4-5. 9 pm

Douglas Hall. Tickets at Student Union Box Office.

Rising Sun. 286 Ste. Catherine W. 844-6028.

Ron Carter. to February 6. Stan Getz. February 8-13.

St. Matthew's Church. 131 Cote St. Antoine. 931-6825.

Réjean Poirie and André Bernard. Recital for Trumpet and Organ.

Film

McGill Film Society. 392-8934.

Une Soirée un Train. L-26. 8 pm. February 2.

East of Eden. L-132. 7 & 9:30 pm.

February 4.

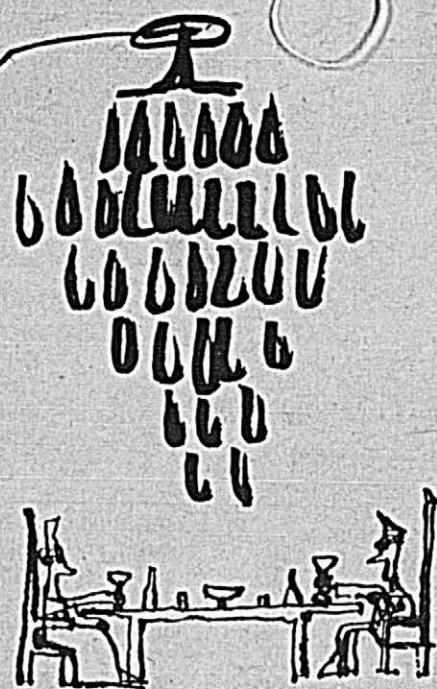
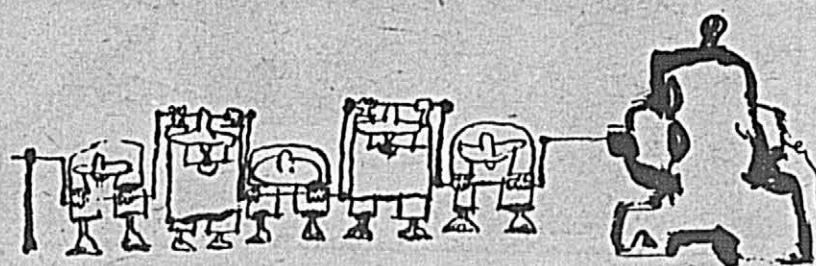
Little Murders. L-132. 7 & 9:30 pm.

February 5.

All That Jazz. L-132. 8 pm. February 3.

The Weekly is short
on people-power.
Come and give us a hand.

We meet every Wednesday
at 5 in the Daily office —
you can drop in to help us out,
offer suggestions
or just be part of the gang.



Or you can
call Maggie at
392-8957 or 392-8907.

letters

Criteria demanded

To the Daily:

After reading Gillian Taylor's Op-Ed article (26 January 1977), "Education System Serves the Ruling Class", I was left asking myself the following question: "What are the criteria used for distinguishing between who is a bourgeois and who is a proletariat?"

Is the criterion who is 'ruler'? I think not, for within both the

capitalist and socialist economic systems there exists political 'rulers'.

Is the criterion who has 'ownership of companies'? Within a socialist economic system the companies, or means of production, are owned by the people. Within a capitalist economic system it is very rare for a company to exist which does not have shareholders, that is people

who have a share in the ownership of the means of production. Empirical evidence supports, rather than contradicts, the conclusion that within both economic systems the means of production is not owned by a very small number of people.

Yet there must be some significant difference, a clear and distinct feature, which permits you to distinguish between these two kinds of people. Otherwise you would not call them by different names. Could you please point out to me the criteria used for determining who is a bourgeois and who is a proletariat.

Henry Berdej

Greeks misrepresented

To the Daily:

In the issues of November 9 and December 9 of the McGill Daily were published interviews with leaders of ethnic organizations about the provincial elections and the rise of P.Q. to power. One of them was Mr. G. Bey, president of the Hellenic-Canadian Community of Montreal (HCCM).

We would like to stress that the HCCM is simply one of many Greek organizations that exist in Montreal, and therefore the opinions expressed by Mr. G. Bey in these interviews can hardly be considered as representative of the feelings of Greeks living in Montreal.

The HCCM administers the Greek churches and as an organization expresses, to put it mildly, the conservative element of the Greek community.

Active members of the HCCM (including priests) were supporters of the military dictatorship in Athens. While in numerous demonstrations and meetings the Greeks of Montreal expressed their resolute opposition to the murderers of Polytechnic Institute students and the plotters of conspiracies against the head of the Cypriot state and church Archbishop Makarios, the HCCM abstained from all of them so as not to disappoint the colonels and their backers, USA.

We are not going to comment on what Mr. Bey said. The depth of his analysis can be best illustrated and summarized in his statement that "French-Canadians are romantic". But we cannot ignore the attempt of Mr. Bey to (mis)inform the readers of the McGill Daily that "they (Greek immigrants) left Greece because it was one step away from such a (politically left oriented) system".

This is a blatant distortion of the facts and an insult to the majority of Greeks living in Canada. For the last 40 years Greece has been ruled by right-wing governments and this rule

usually took the form of either an open fascist dictatorship (like the Metaxa dictatorship from 1936 to 1940 and the Papadopoulos dictatorship from 1967 to 1974) or the form of a police state. In the absence of any sound economic policy, these governments encouraged immigration, seeing it as a means of reducing unemployment, and avoiding political tension. A Minister of one of these governments described immigration as "a blessing of God".

Mr. Bey should know that if there are Greeks who have come to Canada for political reasons, they are people who in doing so sought to escape from the fascist violence and Papadopoulos jails and among them are quite a few McGill students.

A. Nicolaidis

McGill Hellenic Association Physics debate continues

To the Daily:

In her reply to my letter recently published in the McGill Daily (26 Jan 77), Ms. Lovejoy raises some rather ugly charges to which I feel compelled to reply.

I admit to "...falling to criticize any of the arguments or facts mentioned in the article". This is mainly because, even after a very careful reading of the article I was unable to find any argument to criticize. Facts are, by definition, very difficult to argue about.

I am not guilty of "...paternalistically labelling the facts of your article 'rubbish' " nor am I guilty of setting myself up as an expert. I merely stated that "...Your well-disguised but terribly weak argument reveals that you don't know what you are talking about". Based on your original article, I stand on that statement.

I read that "Mr. Craig believes that ideology does not play any part in scientific investigations". I'd like to meet this Mr. Craig because the above quote certainly does not apply to me. While ideology will not affect the facts as reported by any responsible scientist, the scientist's own prejudice will almost certainly influence the interpretation of those facts. Ms. Lovejoy then goes on to produce a long spiel of statements all of which are probably perfectly true but this argument was not submitted in the original article.

It is obvious, at least to myself, that when Ms. Lovejoy read my letter, she chose to read what she wished to read and not what was written. Any other interpretation must presuppose that Ms. Lovejoy is illiterate, which I'm sure is not the case.

My original letter implied that the article "The Social Roots of

Conflict in Physics" indicated that its author did not know what she was talking about. It also suggested that she keep her written gymnastics to a minimum so that the rest of us could figure out what she was trying to say.

Finally it told her that, if she didn't know what she was talking about, to shut up. At no point did the original letter criticize Ms. Lovejoy's argument because that was not its purpose. The purpose was to criticize the presentation, not the content.

This is the second letter that I've been forced to write on this subject. I trust, Ms. Lovejoy, that a third letter will not be necessary

David Craig
BSc. U-3

Honours Biochemistry

Parking problem

To the Daily:

Anyone who drives to McGill and therefore parks nearby will have noticed that police have been ticketing cars parked on McTavish St. almost daily, or worse, towing them away.

For years McTavish has been a safe place to park illegally, and the sudden crackdown is quite surprising.

I have never been able to understand why parking is not officially permitted on both sides of McTavish—the street is one-way, not busy, and sufficiently wide for two lanes of traffic even with both sides lined with cars.

Seeing a policeman ticketing cars on University St. yesterday I asked him why parking is not allowed on McTavish. He replied, "That's a good question. I'd like to know the answer myself."

He went on to say that he realized there is a shortage of free parking space downtown, and he didn't like to give tickets around campus, but was suddenly under pressure from his superiors to do so.

He, the policeman, suggested we make up a petition. Since there is no longer a bus service from the outskirts of Montreal, and trains run only sporadically through the day to only some of the outlying areas, cars remain the only form of transport for many of us. But where are we to park?

Victoria Sesh(?)
PhD VI

Letters to the Editor:
should be deposited in the
Letters Box in the Daily office
or mailed to:

The McGill Daily
3480 McTavish, Room B03
Montreal

P.S. All submissions should be
typed, double spaced and less
than 400 words.

Counselling

Do you need someone to talk to about personal, educational, or vocational problems? If so, call and make an appointment at 392-8889.

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Balanced effort

Redmen victorious over Stingers (again)

By Murray Zabitsky

The McGill Redmen put on an awesome display of team basketball in blitzing the Concordia Stingers 97-73. All five starters hit for double figures and each shot 50% or better from the floor. As in last week's game Concordia played well at the start and trailed by only eight with six minutes to play in the first half. But then the Big Red Machine got rolling, doubling that lead by intermission.

McGill thoroughly dominated the game. They out-rebounded Concordia by an incredible 41-19 margin. They took 34 more shots at the basket. The Redmen played great defence, forcing numerous turnovers. Gordie Brabant was a real defensive standout as he held 1st team All-QUAA selection John Erglis scoreless.

All-round effort

Charlie Galbraith had game high totals of 21 points and 14 rebounds. This marks the first time he hasn't hit 30 points versus the Stingers, but tonight it wasn't necessary.

Billy Holt had his best game of the year, demonstrating his heretofore hidden outside shot. Holt scored a seasonal high 19 points. He played tenaciously and came up with several steals.

Joey Farroba, whom Coach Staples feels might be the best defensive player in Canada, scored 18 points and held Ron Puskarich to his lowest point



Billy Holt

total in the three meetings.

Gerry Ostroff started in place of the sick Rollie Brisset. He recorded a seasonal high of 16 points and gave Charlie good support on the boards with 9 rebounds.

Gordie Brabant, in addition to his stellar defence, had his precision jump shot down pat as he went 60% from the floor and finished with 12 points. Art McMillan did a good job coming off the bench. He and Kevin O'Neill combined to hit double figures.

Coach pleased

Coach Butch Staples called this game "the Redmen's best against Concordia and one of the best games of the year". Staples was very pleased with the balanced scoring.

Concordia assistant Mike Hickey had nice things to say about the Redmen, calling them "the best team to ever come out of Quebec". He cited their tremendous balance, which makes them impossible to defend effectively.

Jeff Webb had a good game for the Stingers. He shot well, 62 percent from the field, and scored a team high of 20 points. Webb, who almost came to McGill, is developing into a fine player.

Jim Akin cut his class tonight but to no avail. He finished with 17 points and a team-high five rebounds.

Notes: McGill's seasonal record is now 22-2; and 9-0 in conference play... Rollie Brisset did not play due to illness. However the flashy little guard's condition is improving and he should be back soon... The crowd at the Loyola Sports Complex was rather small, but there were as many McGill fans as Stinger supporters... The next home game is this Friday night against UQTR. The Patriots are led by the nation's leading scorer, Peter Ryan, who was recently featured on the College Basketball game of the Week. Game time is 8 pm.

DAILY SPORTS

Martlets lose; slowly improving

Daily Sports News Service

Although the McGill Martlets suffered their sixth loss of the season at the hands of the Concordia Stingers last night at Loyola, 86-48, they have shown quite clearly that they are no longer the bumbling, inept team that we have come to associate with so far this season.

The Martlets, now 3-6 for the year, played a very steady and respectable game against the league-leading Stingers. They showed qualities that they have never shown before. Qualities such as poise, aggressiveness, and ball control. McGill coach Steve Forman described his team's overall performance as "a hell of an improvement".

Drastic reversal

It certainly was an improvement considering the results of the previous meeting between the clubs. In the first meeting, Concordia walked all over McGill, 107-32. In the second match which was held last Tuesday at the Currie Gym, the score was closer even though the Martlets lost once again, 87-33. Last night, they succeeded to narrow the margin down to 38 points—a drastic reversal of form from the first game.

What Forman was most happy about was in the turnovers department. McGill gave up just 30 turnovers compared to 41 last week. The Martlets were able to break the vaunted Concordia press by slowing the game down, making full use of the 30-second clock, and main-

taining ball control. Using this formula, they were able to decrease their throwing away the ball by panicking, which has been a problem for them this season.

They also were able to score their highest point total so far this season against the Stingers. The Martlets' offensive display even made an impression on Concordia's offensive star, Liz Silcott. Said Silcott to Forman: "That's the most points that any team has scored against us in Canada".

Can improve

Defensively, the Martlets played well. So much so that the Stingers were limited to just 77 shots compared to 98 last week. Yet, Forman still believes that his defence can and must improve as the season progresses. As Forman said: "I don't think we did as good a job as we have to".

According to Martlets' assistant coach, Jan Meyer, Concordia were not at their best. "Concordia wasn't too sharp", she said. "They weren't pouring it on like they can. We seemed to be better prepared for them".

The McGill high scorers were Karen Adams 11, Linda DiMichele 10, Carolyn Woolrich 9, and Cindy Dawe 8. Liz Silcott led all scorers with 21 while teammate Debbie Huband netted 12.

The Martlets now will face UQTR this Friday night (6pm) and Laval on Saturday (1 pm). Both games will be played at the Currie Gym.

Stats & Standings

Intercollegiate Sports

MEN'S BASKETBALL

Standings	GP	W	L	PF	PA	Pts
McGill	9	9	0	812	574	18
Concordia	11	7	4	874	829	14
Laval	5	2	3	358	439	4
UQTR	9	2	7	701	765	4
Bishop's	8	1	7	546	684	2

WOMEN'S BASKETBALL

Standings	GP	W	L	PF	PA	Pts
Concordia	11	11	0	1016	403	22
Laval	5	3	2	250	284	6
McGill	9	3	6	449	567	6
UQTR	9	3	6	431	513	6
Bishop's	8	1	7	278	657	2

Intramural Sports

MEN'S INTRAMURAL HOCKEY

Faculty League A	GP	W	L	T	Pts	Faculty League B	GP	W	L	T	Pts
Law	7	5	0	2	12	Architecture	7	7	0	0	14
Management	7	6	1	0	12	Management	7	6	1	0	12
Medicine	7	5	1	1	11	Whalers	7	4	2	1	9
Education	6	3	2	1	7	Engineering	7	3	3	1	7
Engineering	7	2	4	1	5	Law	6	2	4	0	4
Science	8	2	5	1	5	Medicine	6	2	4	0	4
Dentistry	6	1	3	2	4	Grad Studies	7	2	5	0	4
Screaming Eagles	7	2	5	0	4	Dentistry	7	0	7	0	0
Retreads	5	0	5	0	0						

Open League A	GP	W	L	T	Pts	Open League B	GP	W	L	T	Pts
Timelight Floosies	6	6	0	0	12	Management III	5	5	0	0	10
Les Carabiniers	5	4	0	1	9	Baby Blues	5	4	1	0	8
Geography	6	3	2	1	7	Cooties II	5	3	2	0	6
Jungle Men	5	3	2	0	6	Pink Machine	5	3	2	0	6
McGill's	5	1	1	3	5	Va Vits	5	3	2	0	6
MOC Circus	6	1	4	1	3	Blue Mountain Boys	5	1	4	0	2
Super Js	5	1	4	0	2	Le Melange	5	1	4	0	2
Pisoliths	6	0	6	0	0	Raiders	5	0	5	0	0

around campus

Tennis

Well, the big event of the year has finally arrived. The Tennis Club will be holding its first annual indoor tennis tourney in February. Deadline to enter is February 4, 1977 so you had better hurry and sign up. There will be three categories: Men's Singles A, Men's Singles B and Women's Singles. All persons possessing a validated McGill ID card who are not ranked in Quebec or Canada, who were not on the intercollegiate team and who did not make it to the semi-finals of the intramural tourney may enter. Trophies are being supplied by Molson's Brewery. Balls and refreshments will be supplied by the McGill Tennis Club. Entrance

fee is \$2.00 for members and \$4.00 for non-members (as you must first pay a \$2.00 membership fee). Then will be a court charge every time you play, but this will be partially sponsored by the Tennis Club. There is nothing quite like the pressure and excitement that tournament competition provides. So, get the old adrenalin going and enter!

The Tennis Club also offers fantastically reduced rates on indoor court time (at Rockland Sport and Nun's Island). Partners can be found for unpaired members. The club is located in room 402 of the Union (take the back stairs up to the fourth floor, turn left, go through two doors and there it is). Phone 392-8901. Office hours are Mon. & Wed. 11:15-1:30 and Fri. 12:00-1:15. A better offer couldn't be made. Remember, fitness, like humour, cannot be bestowed, it must be earned. PARTICIPATE!

McGill Tennis Club, Lawrence Weiss, President

today

Women's Union:

Women's Info & Referral Centre will talk on "Women's Organizations in Montreal". Concerns services available for women in Montreal, as well as political and community organizations. Women's Union, 1 pm, Union 457-58. All Welcome.

MOC downhill ski trip:

Tickets on sale at the Union box office from noon on.

Engineering Blood Drive:

Come out and support your favorite blood type. Meet friends you never thought you had. Good, clean, wholesome fun. 10-6.

Women's Intramural Ice Hockey:

5:15-6:15 McGill vs University of Montreal.

Mao Tse-tung Thought Study Group:

"China's Glorious Path to Socialism", the period from the New Democratic Revolution and the establishment of the People's Republic of China in 1949, to 1956, when the socialist ownership of the means of production had in the main been completed. Union 327, 7:30 pm. Organized by the McGill Branch of the Communist Party of Canada (Marxist-Leninist).

Winter Carnival '77:

Two big days to go!!! Don't miss this year's program of movies, contests, pubs, and other events starting this Friday! For more information call the Carnival office at 392-8977. Do it NOW!!!

All graduating students:

Students may purchase copies of the yearbook OLD MCGILL '77 in the lobby of the Union between 11 am and 3 pm. Price: \$8.00 per copy.

Psychology Students' Asso:

Is selling PREMIERE '77 PASSBOOKS this week (10am-3pm) Lobby of Stewart Biology Building. Premiere Passbooks have discount tickets for local restaurants, entertainment centres, and more! Reduced price only \$12.00.

Hillel: Renewing Shira-singing:

First meeting at 5 pm (with cookies and coffee) to sing Hebrew and English songs, old and new. Bring along your guitar.

Women's Intramural Basketball:

Gym 2: 5:30 pm—Meds vs Arts & Sc.; 6 pm—Arts & Sc. vs PE I; 6:30-7:30 pm—Grads vs PE All-Stars.

Aspects '77:

Professor O'Donnell, University of Melbourne, speaks on "Voltammetry and Spectroscopy in Anhydrous HF" Room 215, Otto Maass Chemistry Building, noon. Sandwiches will be served.

Players' Theatre:

Auditions for the evening production of, "Twenty Seven Wagons Full of Cotton" and, "A Slight Ache". 2:00 - 4:00, Fourth floor Union. A prepared piece, please.

around campus

The Engineering Undergraduate Society is holding a blood drive, February 2, 3, 4, 1977. The event might be the social breakthrough of the year for those hard-to-meet types. Just by walking into the Common Room in the McConnell Engineering Building lobby, you can meet many friendly human types. Why yes, engineers are human too.

McGILL DAILY 15

Many prizes will be given out. A special draw for an electronic watch will be made from a list of first donors. Cases of beers will be given to the best floor of each of the residences for the best track record. And, of course, the Bloody Mary Trophy will be won by the engineering department with the best percentage turnout.

This is a guaranteed enjoyable with conjunction of the Better Business Bureau. If not satisfied we will give your blood back.

Mark Krantzberg,
Blood Drive Co-chairperson

Join the
McGill Daily
staff

Steve Goodman

Saturday, Feb. 19
8 & 10:30 pm

Advance tickets on sale now at the Student Union Box Office

McGill Students \$3.00

General Public \$4.00

All tickets will be \$4.00 at the door

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- Self-service accessory department
- Large service facilities



CB-550 K

Order your '77 Honda now and you can save yourself up to a few hundred dollars. Temporarily, some of the 1977 models are priced lower than they were a year ago. Free storage till spring.

Store Hours

Mon.-Wed.
Thurs. Fri.
Sat.

9 am - 6 pm
9 am - 9 pm
10 am - 5 pm

4010 Ste. Catherine W.
corner Atwater
932-1173

183 Hymus Blvd.
K-Mart Plaza — Pte. Claire
697-7551

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Stop at the Sweet Shoppes

•for your lunch or snack,
•for your parties: cold cuts, gourmet & diet foods.
All the sandwiches and pastries are home-made.

Two locations:

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Say it with
a Classified!

Special rates apply for
February 14th only.

\$1.00 for 12 words; 15 cents
per each additional word

Deadline: Noon Thursday,
Feb. 10.

392-8902—Ad Office



continued from page 2

GLASSES with brown frames, last Thursday afternoon, McTavish area (McLennan-Leacock). Reward. Call Herbie, 488-3684 or 737-2304.

TYPING

TYPIST WILL TYPE students' term papers, theses, research papers. Phone 739-7544 between 8 am—2:30 pm weekdays, anytime weekends.

THESES, DISSERTATIONS, manuscripts, etc. professionally typed. IBM Electric. Reasonable rates. References. Denise: 481-5268.

TYPING: English only. Pick up and delivery at McGill. Phone 697-0714, 695-8837.

MISCELLANEOUS

ANGLICAN EUCHARIST, simple, contemporary liturgy every Monday at 12:30 pm at the Yellow Door, 3625 Aylmer. All welcome.

VOICE LESSONS, all levels, qualified instruction. Call 288-8798.

HELP S.T.O.P. stop smokers smoking. Volunteers needed for Tuesday lunchtime Union table and other days. Call 932-7267 for further information.

EL CHEAPO LUNCHES, daily 11:30 am to 2:30 pm at the Yellow Door, 3625 Aylmer. Y'all come!

QUEBEC CARNIVAL, weekend of the 11-12-13 February. \$18 includes Auberge and transportation for 2 nights. Information after 7 pm, 831-5481.

GRADUATE STUDENTS—Writing an article, a thesis or a research paper? Having your work translated and circulated in French could land you a research grant, a job or a reputation in your field. Give it a thought and give me a call. I'm good, clean, fast and cheap. 523-2202 (Help curb inflation: clip this ad).

YOGA: Courses in yoga and massage; small informal atmosphere, located near McGill. Fully qualified instructor trained in India. Paul, 844-5234.

PERSONAL

PROBLEM? Feel you need to rap with a rabbit? Call Israel Housman: 341-3560.

Worship, social events, discussions, social action, study and prayer—call CHAPLAINCY SERVICE, 362-5800.

Anyone interested in SPORTS or WAC GAMES phone Brent, 288-3039 after 7 pm.

FOR SALE

Few original PERSIAN RUGS at reasonable prices (must be sold). Please call 932-7583, 284-8616.

All That Jazz

A History of Jazz on film

A multimedia presentation by David Chertok

featuring:

Louis Armstrong
Billie Holiday
Benny Goodman
John Coltrane
Charlie Parker
and many others

Thursday, February 3

8 pm Leacock 132

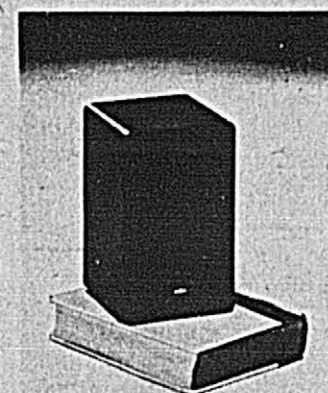
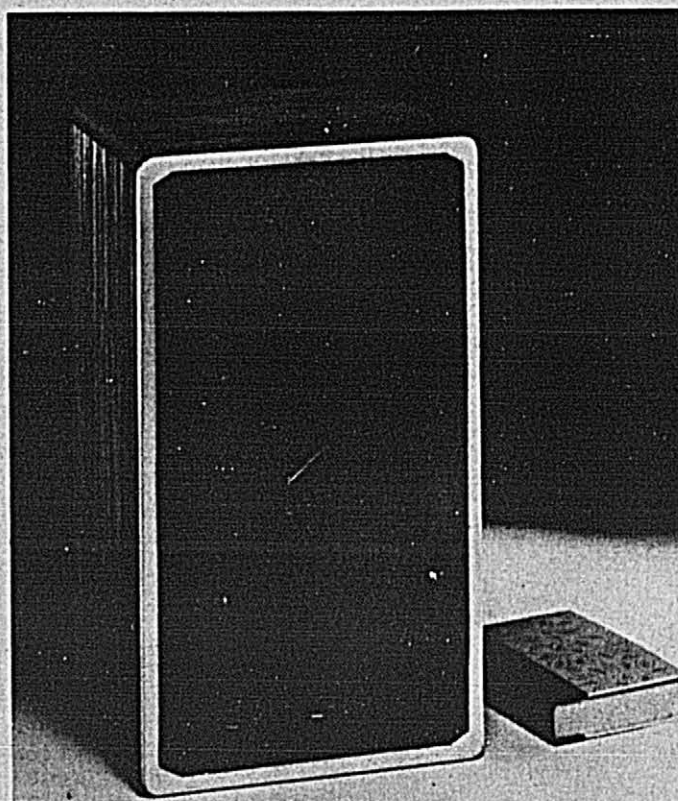
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Can a \$325. speaker really sound
as good as the \$600. ones?

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In fact, that's the selling technique used by Braun dealers across Canada. They compare and demonstrate the Braun L-830 with the most expensive speakers in their store. They have only one complaint. They're not selling as many \$600. ones as they used to.

The reason is Braun's years of dedication to manufacturing loud-

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Any room becomes a prime listening area with Braun L-100 mini speakers.

Think of the versatility with speakers only 6-13/16" high. As your main system or extensions to other rooms. Anywhere you wish to enjoy the wide dispersion and neutral quality reproduction that has made Braun speakers famous around the world.

With Braun Audio you know the quality's there, but visit a dealer and find out for yourself. There's a full line of our speakers to consider. Each one offers you distinctive Braun design, compact size, quality of workmanship and faithful, natural sound reproduction.

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SPECIALS OF THE WEEK

\$4.29

Gary Wright—Light of Smiles
Eagles—Hotel California
Frank Zappa—Zoot Allures
George Harrison—33 & one-third
Jackson Browne—The Pretender
Joni Mitchell—Hejira
Joni Mitchell—Court & Sparks
Andrew Gold—What's Wrong with this Picture
Cate Bros.—In One Eye and Out the Other
Linda Ronstadt—Greatest Hits
Eagles—Greatest Hits

\$4.99

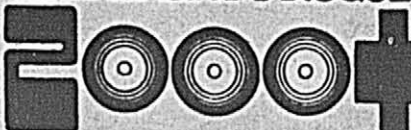
J.J. Cale—Troubadour
Queen—A Day at the Races
David Bowie—Low
E.L.O.—New World Record
Al Stewart—Year of the Cat
Aero Smith—Rocks
Aero Smith—Toys in the Attic
Loggins and Messina—Best of Friends
Shawn Phillips—2nd Contribution
Brand X—Unorthodox Behaviour

New American Imports in Stock

\$6.98

Renaissance—Novella
Rufus—Ask Rufus
Bo Hansson—Attic Thoughts
Nova—Vimana
Brian Auger—Oblivion Express
Ramones—Leave Home
Graham Parker—Heat Treatment
Janis Ian—Miracle Row
Abba—Arrival
Jefferson Airplane—Flight Log

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